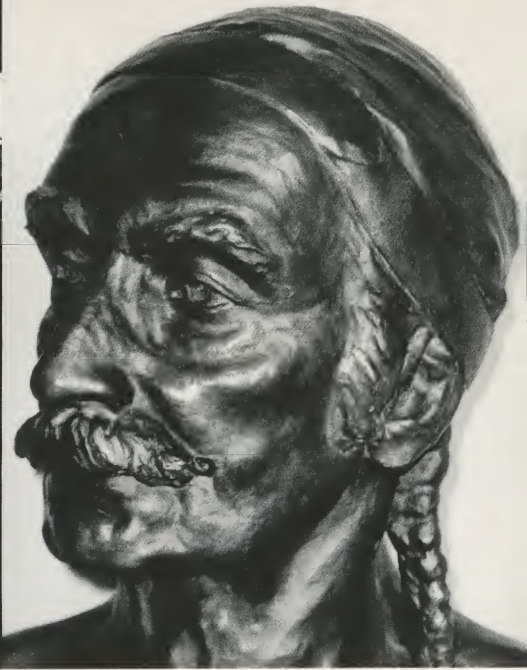


The Fine Art of Drawing . . .



The Fine Art of Sculpture...



The Fine Art of Painting . . .

The curriculum at the Lyme Academy of Fine Arts is based on a respect for traditional values in a fine arts education. That is, the emphasis of the "CORE" program is figurative and realistic, reflecting the same "academic" traditions that have produced master artists from the Renaissance to the present century.

The Academy offers baccalaureate credit in a three-year Certificate of Fine Arts in sculpture and painting.

The Academy is an accredited institutional member of the National Association of Schools of Art and Design (NASAD) and is licensed by the state of Connecticut Department of Higher Education.

*Top left: "Portrait" Cynthia Bourbeau  
Top right: "Head of Angel" Leonardo da Vinci  
Middle left: "David" Michelangelo  
Middle right: "Howard" Lauren Mills  
Bottom left: "Seated Figure" Theodore Tibansky  
Bottom right: "Reading 'Le Figaro'" Mary Cassatt*

# Only the Fine Arts at the LYME ACADEMY

Lyme Academy of Fine Arts • 84 Lyme Street • Old Lyme, Connecticut 06371 • 203-434-5232

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84 Lyme Street  
Old Lyme, Connecticut 06371  
203-434-5232



## DRAWING . . .

The drawing curriculum of the Academy begins at the beginning. From "Exploration of Drawing" through "Perspective", to "Figure, Portrait and Still Life," students focus on building skills toward the ultimate goal of total confidence in drawing the figure, objects, interiors, and all that nature presents to the artist.

## FACULTY

### DIANE AFTON AESCHLIMAN

#### Exploration of Drawing Drawing from Nature

Diane has been a member of the faculty since 1987. About her drawing classes Diane says, "Students need to build a vocabulary and the discipline of drawing, using a variety of progressive exercises and subject matter. The student needs to explore all of the methods and materials of drawing and learn to see the infinite possibilities of the figure along with natural objects. My ultimate goal is to teach students to be more observant, more sensitive and more creative as draughtsmen."

*BFA, Rhode Island School of Art and Design.*

### LUCY SALLICK

#### Composition I & II Composition III & IV

Lucy has been a part-time member of the faculty since 1986. "The objective," says Lucy, "of a composition course is to deepen the students' understanding of the complexities of the visual experience and to increase fluency in their ability to make their conceptions materialize." She also adds, "any course in composition involves the ongoing process of learning to understand, evaluate and form opinions about our own work and that of others, using a common language."

*BA, New York University; attended University of Michigan, Art Student's League and the Corcoran School of Art in Washington, DC.*

### PETER ZALLINGER

#### Drawing I & II Portrait

Peter has been a full-time faculty member since 1986. He says, "Drawing is an acquired skill which virtually anyone can master. The Drawing I and II course strips the mystery from the process and provides the student with a controlled systematic approach to any drawing problem. Knowledge of perspective is not only a necessity for the artist but a time and labor-saving device as well."

*BA, Yale University; attended Boston University.*

### DEANE G. KELLER

#### Life Drawing II, III, IV & V

Deane joined the full-time faculty in January, 1979, and is Chairman of Painting and Drawing. Deane states that "for every serious student of fine arts, the ability to draw the human figure well, is essential.. that is, to become familiar with the anatomical construction and basic landmarks of the figure by which the elements of action and proportion are determined."

*BA, Yale University; BFA, Herron School of Art of Indiana University; MA, St. Joseph's College.*

### DAN GHENO

#### Life Drawing II & III Figure, Portrait & Still Life (Drawing V & VI)

Dan became a member of the full-time Academy faculty in 1987. He lives and paints in New York City and commutes to Connecticut to teach at the Academy. Dan approaches teaching from the "French Atelier method" and believes that "devoted discipline is necessary for the production of artworks." During a fifteen-week semester, the Figure and Portrait class models pose for approximately three to five-week poses which allows each student to complete a finished drawing in charcoal or pastel. The Life Drawing class includes gesture, short poses and long poses, and is designed for structured drawing rather than finished drawing.

*Studied at the Santa Barbara Art Institute, Art Student's League and the National Academy of Design.*

### DR. MARVIN KENDRICK

#### Composition V & VI, (Critical Studies)

A part-time faculty member joining the Academy in 1993, Marvin states, "the development of a student's power to analyze his/her own work along with the artwork of others is a key to success. The education of the artist is for a lifetime and the ability to resolve the order of two-dimensional or three-dimensional space is simply a discipline."

*BA, Louisiana State University; MA and PhD, University of Chicago, BD, Harvard University and MFA, Yale University.*



## SCULPTURE . . .

The Academy is one of very few schools in the country that teaches the traditional methods of figure and portrait sculpture. Elisabeth Gordon Chandler who founded the Academy and is chairman of the Sculpture



Department says, "I was taught by the apprentice-master method, where I observed and assisted the master at work, and only later was allowed to do my own work." Methods have changed over the years, but what remains is a dedication to teaching students the basic skills in sculpture, in order that they may create their personal vision for the future with professional artistic confidence.

## FACULTY

### DON GALE

#### Sculpture I & II Figure Sculpture

Don joined the Academy faculty in 1992, when the Sculpture I & II classes were added in order to create a Foundation year CORE course for those students who are not sure of their major area. Don taught figure sculpture at the Otis Art Institute from 1979 to 1990. He says, "The student who strives to gain a thorough knowledge of the human figure possesses a valuable tool for a lifetime of flexible creative ability."

*BA, MFA, Otis Art Institute, Los Angeles, CA, attended Art Center College of Design, Pasadena, CA.*

### ELISABETH GORDON CHANDLER

#### Portrait Sculpture Creative Sculpture

The founder of the Academy in 1976. Department Chairman and full-time faculty member. Elisabeth's vision is a school, founded on teaching the basic skills in the fine arts, and intent upon teaching students who will in turn, ultimately teach students in the traditional skills of painting, drawing and sculpture.

*NA, FNSS; Studied sculpture with Edmondo Quattrocchi and anatomy with Robert Beverly Hale at the Art Student's League in New York City. The recipient of numerous sculpture awards and renowned for her portrait and medallion works, Elisabeth is listed in Who's Who in the World Art.*

### LACI DE GERENDAY

#### Figure Sculpture Creative Sculpture

Born in Budapest, Hungary, Laci joined the full-time faculty in 1979, teaching figure sculpture and team teaching creative sculpture. Laci states, "the beginner must pay more attention to what he sees before him and try to render the figure as faithfully as possible, striving to see it as a 'whole.' The student must study and learn to 'read' the movement, proportion, fluidity, and rhythm while making a forceful effort to overlook the detail. Measuring is left to the eye, alone, the most wonderful measuring instrument in the world."

*NA, FNSS; Apprenticed to Alexander Finta; National Academy of Design, Beaux Arts Institute, NY*



### DEANE G. KELLER

#### Anatomy I & II; III & IV; V & VI (General Studies)

Deane became a member of the full time faculty in 1979. He begins his Anatomy syllabus with a quote from Michelangelo, "and who is so barbarous as not to understand that the foot of a man is nobler than that of the sheep with which he is clothed, and not to be able to estimate the worth and degree of each thing accordingly?" The first year anatomy lectures focus on vocabulary and an overview of anatomy for the beginning student. Second year Anatomy utilizes the *écorché* (flayed) method to investigate and draw the figure. The final year, students work on a skeleton armature, applying plastilene muscle straps and completing the figure from the skeleton to the skin surface. Together, the three years complete an education in anatomy for the fine artist.

*BA, Yale University; BFA, Herron School of Art of Indiana University; MA, St. Joseph's College.*

## PAINTING . . .

Painting at the Lyme Academy means still life painting, landscape painting and figure painting. The painting curriculum introduces beginning students to the materials of oil painting and the complexity of putting brush to canvas. The first few weeks of Painting I is without color; only the use of values from black to white. Color is introduced, and with the color the skill to work with a full palette and create a fine painting. Oil glazes, alla prima, underpainting, trompe-l'oeil, broad brush, fine line, egg tempera, washes, warm, cool, chroma, and so goes the vocabulary of painting. We teach all of those at the Academy

## FACULTY

### JERRY CARON

**Oil Painting I & II; Landscape Watercolor  
All Media Landscape; Advanced Landscape**

Jerry joined the full-time Academy faculty in 1978. Educated as a graphic designer, Jerry was an art director for a national publishing firm, until he made a decision to become a full-time fine artist and teacher. Jerry's expert teaching skills lend themselves to beginning painters as well as to the more advanced students in still life and landscape. Jerry tells his students to, "Look for the masses, the large shapes within the subject, in order to capture the essence of the subject."

*Attended the Vesper George School of Art in Boston, MA.*

### DIANE AESCHLIMAN

**Oil Painting III & IV**

Diane joined the Academy as a part-time faculty member in 1987 and became full time in 1993. Her love for the gardens of the shoreline community is exhibited in her own work along with her brilliant hued still lifes and interiors. Diane says "Painters armed with good draughtsmanship can learn, with the added knowledge of color, value and technique, how to create a finished work with correctness and finesse."

The excitement of the work, however, comes not just from the skills exhibited, but through the personal vision expressed."

*BFA, Rhode Island School of Design.*



### CHIEN FEI CHIANG

#### **Chinese Brush Painting**

Chien Fei was born in Kiangsi, China and joined the faculty in 1992. Chien Fei is accomplished in western watercolor painting as well as traditional Chinese brush. His harmonious brush strokes contain both the influences of the exotic east and the great western styles. He uses a world of brilliant color and brush strokes that turn Chinese mountains, birds and goldfish into living things.

*BA, Taiwan Normal University; studied at the Chen-Tse Fine Art Institute in Nanking and the Canton Fine Art Institute.*

### DAN GHENO

#### **Figure; Portrait Painting**

Dan is a traditional figure painter. "However," he says, "I am open to any 'modernist' tendencies that students wish to investigate." He feels that drawing and composition are of prime importance in every painting. Dan believes that diversity of ability among students in his studio offers the less accomplished painter access to the advanced painter who possesses "devoted discipline."

*Studied at the Santa Barbara Art Institute; attended Art Student's League and the National Academy of Design.*

### PETER ZALLINGER

#### **Portrait; Advanced Still Life**

Peter renders exquisite still life paintings from a collection of antique objects selected with the care of a connoisseur. Peter teaches with the same care and attention to detail. Growing up with artist parents, Peter's knowledge of painting and his technical skill serves his students well. Whether the subject is still life or a portrait, the focus is on composition, color, light, materials and technique.

*BA, Yale University; attended Boston University.*

### RUDY ZALLINGER

#### **Egg Tempera Painting (Classical Methods)**

Rudy joined the Academy in 1993, primarily to offer his expertise in egg tempera painting. He is well known for his portraits and murals, in particular the mural of prehistoric animals at the Peabody Museum, at Yale in New Haven. Rudy writes, "Egg tempera painting had its rebirth in America in 1927 when a manuscript called the *Libra dell 'Arte*, the 'Book of the Profession' written by Cennini over five-hundred years ago was translated into a more practical form for present day application." The egg tempera method is one that lends itself to a linear style and a presentation of ideas to challenge the observer.

*BFA, MFA, Yale University.*

## GENERAL STUDIES . . .

The Lyme Academy believes an educated artist is literate, articulate, and is as deeply engaged in intellectual, social, and cultural pursuits as he/she is in studio skills. As one Academy faculty member put it: "the execution of a painting is not the real problem. the real problem is the idea behind the painting." The principal aim of the academic studies program is to help the students form the intellectual and imaginative foundation for their professional art education.

### JOY PEPE

#### **Survey of Art History I & II Art History Seminar III & IV**

Joy Pepe joined the Academy faculty in 1992, first offering her expertise in the Italian Renaissance. In Survey of Art History, Joy places emphasis on the vocabulary and technique of formal stylistic analysis, as well as on the relation of the art to the social, economic, philosophic, political, and religious contexts in which they were produced. She is also aware of the studio artist's special needs in art history education. Her art history seminars focus on a particular area in art history, i.e., Nineteenth Century Painting, the Florentine Renaissance, and others.

*BA, Charter Oak College; MA, Wesleyan University, PhD candidate, Wesleyan University*

### MARY DEVINS

#### **Italian I & II**

Mary Devins joined the faculty in 1992 when Italian language was added to the curriculum. A dream of working and studying in Italy as a painter or a sculptor often becomes a reality for Lyme Academy students. It is especially useful for professional fine artists to read, write and communicate well in Italian. Students also enjoy "Italian Evenings" in informal settings.

*BA, MA, University of Connecticut.*

### DR. MARY DOUGLAS DIRKS

#### **The Fine Art of Writing**

Mary Dirks joined the part-time faculty in 1993. "As a teacher," says Mary, "I am an optimist. I believe that students want to learn. E.B. White's advice will never go out of style: 'When you say something, make sure you have said it. The chances of your having said it are only fair.'"

*BA, Radcliffe; MA, Columbia University; PhD, Columbia University. Dr. Dirks has taught at Briardcliffe College and State University of New York at Purchase, as well as having served as a distinguished lecturer at Manhattanville College, Pine Manor and Connecticut College.*

### HENRY E. PUTSCH

#### **Journal Writing**

Hank began teaching Journal Writing in 1992. One of the goals of the course is to discover the whys and hows of journal writing. Maintaining a journal supports the creative process. The ability to articulate one's ideas and intentions as an artist is critical to a successful life in art. It is no accident that serious artists have kept journals for centuries.

*BA, Yale University; MA, University of Pennsylvania; attended Corcoran School of Art.*

